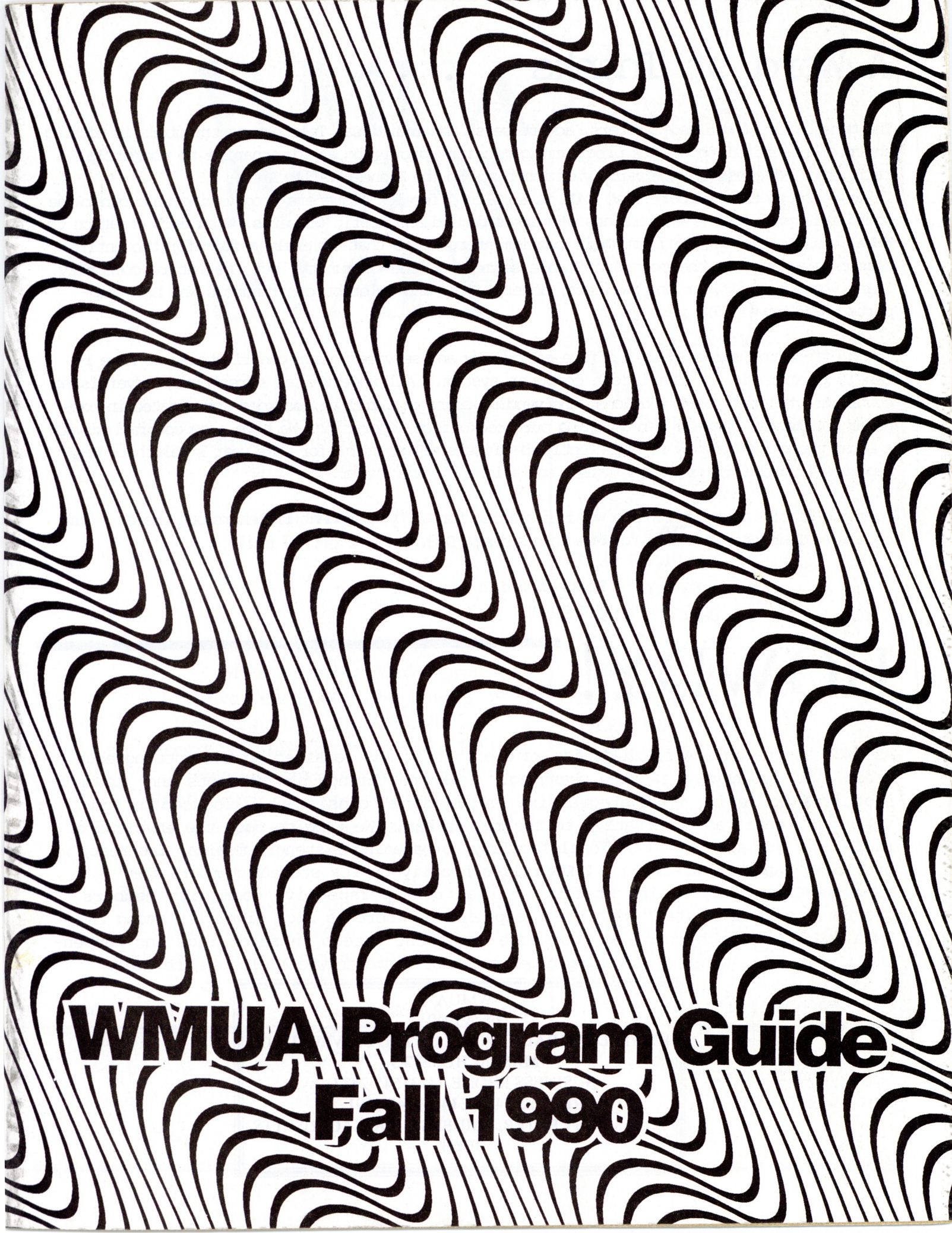
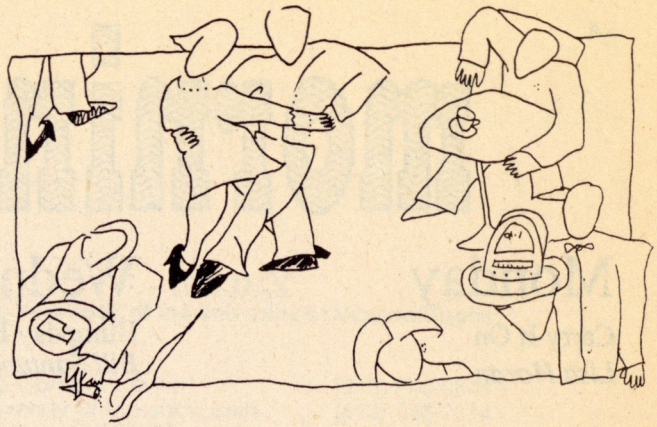

WMUA Program Guide
Fall 1990

WMUA 1990-91 STAFF



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Glenn Siegel	Advisor
Dan Ferreira	Chief Engineer

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Womens' Affairs Director	Shira Katz

Thanks Rory

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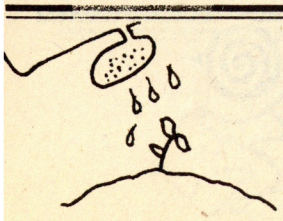

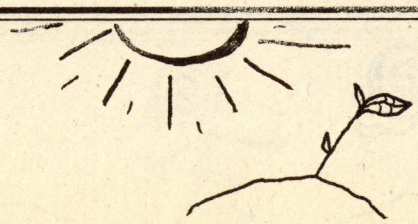

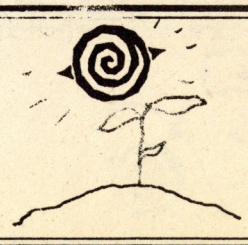

A Word of Thanks . . .

The generosity of our underwriters, advertisers, and individual Telethon contributors is nothing short of essential to WMUA s programming mission -providing an alternative to commercial radio that reflects the wide variety of interests in the Pioneer Valley Area.
It is thorough this support that WMUA is able to offer its listeners programming that otherwise would fall prey to the constraints of market demand and profit concerns. With each donation to WMUA, our supporters reaffirm their commitment to radio that is truly a form for the entire community -not just the most profitable segment of the community, but the entire community. Thank you to all of our underwriters, advertisers, and Telethon contributors who have supported WMUA over the past year.

In an effort to improve WMUA s office efficiency and service to our contributors, we have recently purchased a new Macintosh computer system. All underwriter agreements, advertising contracts, telethon contributions, and vending contracts will be recorded and updated in computer databases, thereby streamlining our backoffice operation. We have also contracted with a local promotions agency to efficiently distribute all premiums for this year s Telethon. We hope you find the change in our office operations for the better.

Speaking of office operations, a word in closing for all you student listeners out there Come on down! There s a lot more to WMUA than being a DJ . . .

Heather Smith
Manager

HOWDY!

As WMUA starts on its fifth decade we see that it has remained on the cutting edge of radio. But we have also keep changing. Each year brings new students and new perspectives to radio. WMUA programming has remained consistantly focused on bringing Valley listeners an alternative to the mainstream. We hope to push the envelope of radio. We are also an educational facility, broadening listeners musical interest, we providing hands on training. WMUA relies heavily on its student members for managment and programming staffs. For a fresh perspective community members provide the student staff with their experience. There is such diversity among the WMUA staff, so much combined knowledge about the latest in recordings and happenings, that it is truly a listening experience not found anywhere else on the dial.

Keep Smilin'

John Triana
Chairperson

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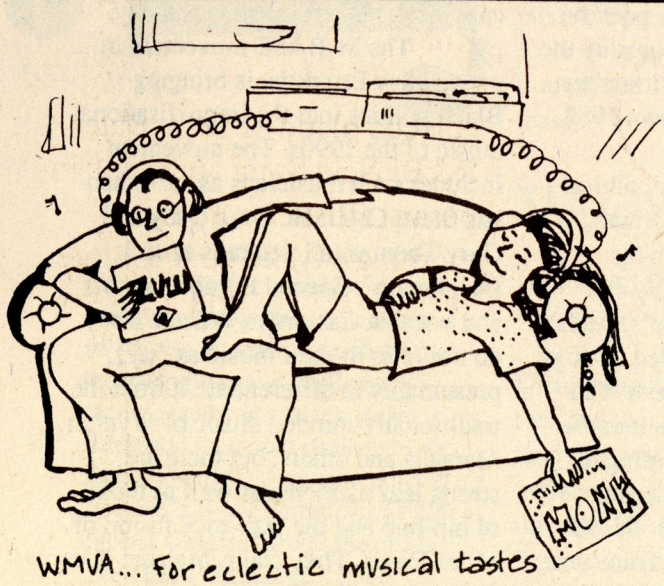
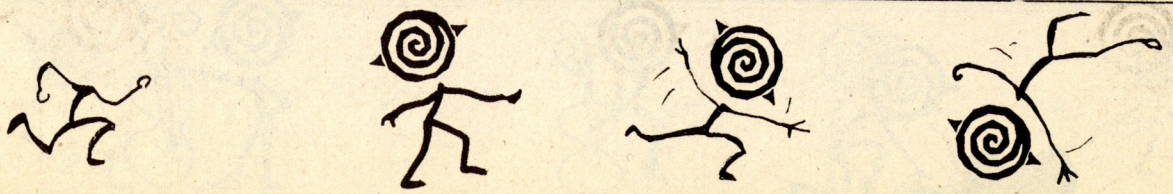




morning eclectic

Monday

Carry It On
Lisa Horan

Carry It On every Monday morning is an eclectic blend of trade band and contemporary folk music with a progressive political outlook.

Tuesday

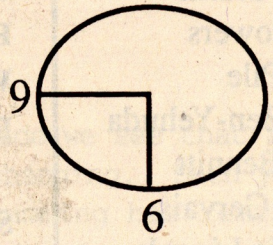
Oblivion Express
Fern Spierer

Travel the musical spaceways every Tuesday morning with **The Oblivion Express. The Oblivion Express** is exploring musical horizons both new and old. Join Fern on a musical journey from the 1920s to the 1990s featuring jazz, folk, country, blues, and new age... New features on the Express are Music for Children and Comedy. Prepare yourself for an enchanting journey into unlimited dimensions of sound.

Wednesday

Húmpday Breakfast O' Blues
Bill Santamaria

A good breakfast should be neither too heavy nor too light, but somewhere right in the middle. Kinda like Wednesday itself. Treat your early morning ears and mind to the satisfying feeling that you know only the blues can deliver. DJ Bill Santamaria, a.k.a. The Cat, serves up a smorgasbord of blues and news you can use. Get your humpday off to a great start. Tune into **Breakfast O' Blues.**



Thursday

Jumpstart
Lois and Sue

Jumpstart features an eclectic range of music borrowing from the idioms of women's music, blues, world beat, folk and oldies. Let Lois and Sue **Jumpstart** you morning every Thursday from 6 a.m. to 9 a.m.

Friday

Colors
Jose Tolson

Colors explores the wide range of music to create an eclectic blend of Jazz, Blues, R&B, New Song and Contemporary artists for a Friday morning. Wake up to **Colors** every Friday morning and you might carry the spectrum with you all day long.

9 a.m. to noon

jazz

Monday

The Wailing Interval
James Molesworth

James Molesworth will take you through the classics every Monday morning. Each episode of **The Wailing Interval** will feature an "Artist in Focus"—Basie, Duke, Trane, Ray Charles, Bean, Max Roach, Dizzy...need we say more? What better way to ease into your day?

Tuesday

Breakfast Epiphanies:
Music to wash dishes to
Roger Fega

A weekly examination of a period (or artist) and its connection to the past and present. Lots of King Cole swing jive and jazz at rock's boundaries. Plenty of new releases.

Wednesday

Unzipping the Zype
Bill Rosenblatt

Unzipping The Zype is based on the idea that the best jazz comes from the innovators of each generation. The show takes you through 40s bebop, transitional figures of the 50s such as Monk and Mingus, the turbulent 60s, the 70s loft and artist scenes, and on into the present era with creative forces like Henry Threadgill, David Murray and the M-BASE collective. Bill Rosenblatt hosts.

Thursday

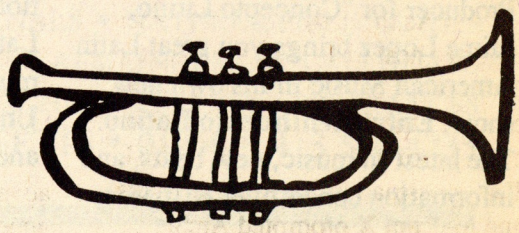
Better git it in yo' soul
Laura Levine

A cornucopia of jazz with a bluesy up-beat tone. Monk, Mingus, Jack Dejohnette, the Leaders, Cannonball Adderley, Louis Armstrong and great vocal jazz.Jazz for the fun of it (with a little help from Louis).

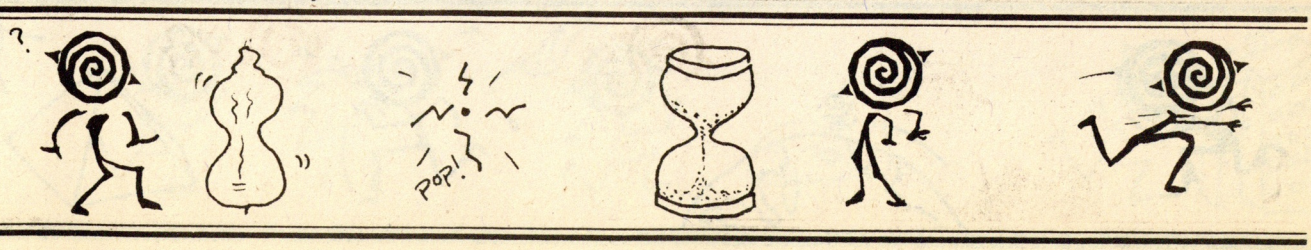
Friday

Jazz in Silhouette
Glenn Siegel

Jazz in Silhouette features a wide variety of improvised musics, with special emphasis on jazz of the past 50 years. Built around thematic sets, the show digs deep into the music, exposing listeners to the acheivements of lesser known artists of great stature. Glenn Siegel is your host.



M-BASE is setting new standards for progressive African-American music. Black activism is on the rise in order to confront the increasingly heavy challenge of racism; as always, Black music is helping to meet that challenge. As author Playthell Benjamin put it at last year's Black Musicians Conference at UMass, "It was the music that fueled the energies of our struggle." It still does today.



Jazz and Black Politics

by Bill Rosenblatt

The debate over whether jazz is a popular music, an art form or both will probably continue forever. But what gets lost in the argument is that jazz, like other forms of Black music, is an expression of the condition of people of African descent in America. The connection between jazz and racial issues has existed throughout the music's history, though it has been expressed with varying explicitness.

The first well known explicit political expression in jazz was Max Roach's *We Insist: Freedom Now Suite*, recorded in 1960, which featured lyrics written by Oscar Brown Jr. and sung by Abbey Lincoln. There were, however, earlier attempts that didn't quite make it past the white record company controllers. One was "Bakai," recorded by John Coltrane in 1957 and written by trumpeter Calvin Massey. The tune was dedicated to Emmett Till, the victim of a brutal racial attack in 1955. The record company censored that fact out of the liner notes. In 1959, CBS would not let Charles Mingus include the lyrics to his "Fables of Faubus" because they slurred a racist Arkansas governor. (A version including the lyrics did eventually appear on the smaller Candid label one year later.)

As the civil rights movement began to heat up in the 1960s, so did the music. Coltrane dedicated "Alabama" to the four children killed in the bombing of a Black church in 1964. The assassinations of Medgar Evers and Malcom X prompted Archie Shepp to write "The Funeral" in 1963 and "Malcom, Malcom, Semper Malcom" in 1965. The latter includes a poem recited by Shepp. Albert "Tootie" Heath's obscure 1969 album *Kawaida* was directly inspired by Maulana Karenga's black cultural-nationalist organization of the same name.

During the same time author Leroi Jones (now Amiri Baraka) came out with the landmark book, *Blues People*, which eloquently articulated the connections between the black music continuum and the black condition. His follow up work, *Black Music*, came out later in the 1960s; it stands to this day as the most powerful expression of the politics inherent in Black music. Jones was also known as an incendiary, revolutionary poet; he can be heard reciting on albums by the New York Art Quartet and drummer Sunny Murray, and on his own 1982 India Navigation release.

"We seemed to attract the most poltically advanced Blacks whenever Trane was appearing...These guys would be shouting 'Freedom Now!' all over the place."

The most important political figure in the music of the 60s was John Coltrane—even though his politics were not as outwardly expressed as Roach's or Shepp's. Author Frank Kofsky made a detailed analogy between Coltrane and Malcom X in his book, *Black Nationalism and the Revolution in Music*. According to Nightclub owner Mike Canterino, "We seemed to attract the most politically advanced blacks whenever Trane was appearing...these guys would be shouting 'freedom now!' all over the place." Coltrane also did much to dispel the image of black musician as junkie or "low-lifer" through his clean living and spiritual orientation of such albums as *A Love Supreme*.

Political activism in jazz died down to a simmer during the 70s, though it was kept alive in avant-garde circles through the efforts of artists' collectives such as Chicago's Association for the Advancement of Creative Musicians (AACM) and St. Louis' Black Artists' Group (BAG). Those scenes spawned such currently active artists as Henry Threadgill, the Art Ensemble of Chicago, the World Saxophone Quartet and Arthur Blythe.

Of course jazz has not been the only area of Black music to include explicit political messages. In the late 60s and 70s, "soul" artists like James Brown, Marvin Gaye and Nina Simone grew into popularity as well as poet/musicians like the Last Poets and Gil Scott-Heron. The latter were precursors for such modern rap groups as Public Enemy, Boogie Down Productions and the Jungle Brothers. These rap groups are the most politically active Black musicians today.

The M-BASE movement in present day Brooklyn is bringing Black politics into the improvisational music of the 1990s. The movement includes such musicians as saxophonists Steve Coleman, Greg Osby and Gary Thomas (all veterans of Jack DeJohnette's Special Edition band) and vocalist Cassandra Wilson. They do not refer to their music as "jazz," presumably to differentiate it from the traditionally-minded music of Wynton Marsalis and others, but there are strong jazz elements as well as those of hip-hop and the jazz-rock fusion of Miles Davis. They claim Malcom X as their primary inspiration.

Good things come in threes. This theory was proved true last spring by WMUA's Magic Triangle Jazz Concert Series. We invited three groups of three world class jazz musicians to let loose in the intimacy of Hampden Theatre for three Thursday evening concerts. Night one: Steve Turre, Bob Stewart and Mulgrew Miller— Night Two: Jack Walrath, Chip Jackson, Jimmy Madison -– Night Three: Cecil McBee, Ron Haynes and Clifford Jordan—Whew! It was a huge success. The recordings made by WFCR, our sister station, and fantastic ticket sales are testimony to the fact. It was gratifying to see so many students and community members come together for the celebration of first-rate jazz. Photo by James Gipe

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Monday

Batey Borincano
Johnny Vasquez

Batey Borincano is a cultural awareness show for and about the Spanish speaking population in the Valley. The program is splashed with info., news, profiles and peppered with great Latin American music. Johnny Vasquez is your host.

Tuesday

Tom Wiedman

Presenting **Joe Frank's "Works in Progress"**; attitudinally provocative radio drama extraordinaire, and Alan Watts, renowned life-philosopher and teacher, speaking on various facets of the human condition.

Wednesday

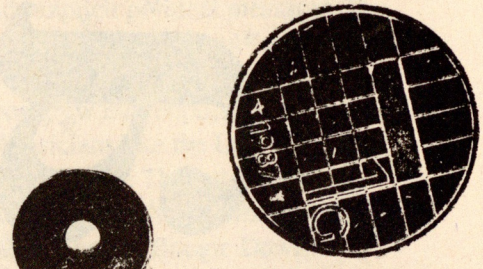
Entrentenimiento Latino
Jaime Lopez

Producer for "Concepto Litino, Jaime Lopez brings you great Latin American Music in his own new show, **Entrentenimiento Latino**. The latest in music, new beats, and information concerning Hispanics.

Thursday

Voices of the Third World
Madan Rao

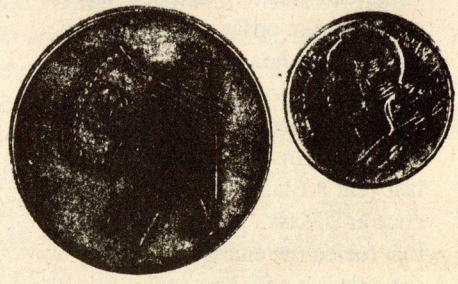
Voices of the Third World features music from all over the Third World, both traditional & contemporary, rural & urban. There are also talks, discussions, speeches and interviews with Third World students and Faculty from the Five colleges. Past shows have focused on such varied topics as art, music, film, theatre, philosophy, religion, culture, politics and current events in the Third World. Tune in and stay up-to-date. Madan Rao is your host.



Friday

Una Nueva Cancion
Aixa Rodriguez

Una Nueva Cancion brings you the best of the Latin American new song movement music along with folklore and a wide spectrum of rhythms from South and Central America and the Caribbean countries. Enjoy social and political messages of struggle, love and solidarity. Also news and information regarding current events in Latin American and Latino communities of the Pioneer Valley. **Una Nueva Cancion** is in Spanish and is hosted by Aixa Rodriguez.



They Didn't Learn It At Home

by Jukebox John

In 1953 white teenagers stood in line to buy tickets for Alan "moon Dog" Freed's Rhythm and Blues shows. Freed spun R&B platters on radio station WJW in Cleveland and found a surprisingly large, young, white following. It wasn't called Rock 'n' Roll yet but that's what the kids were hearing in the sounds of the Drofters, the Clovers, Ruth Brown, and Joe Turner. And when they watched the "5" Royales scream and shout, they were watcxhing the birth of soul.

The Five Royales formed in the 40s in Winston-Salem. They called themselves the Royal Suns and sang gospel. In 1951 members Johnny and Eugene Tanner, Lowman Pauling, Obediah Carter and Jimmy Moore recorded spirituals and secular numbers for the Apollo label in New York City. At this time the Dominoes with Clyde McPhatter were burning up the charts with a gospel inspired brand of ballad and jump. The Royal Suns saw the light. They changed their name to the Five Royales (emphasis on the "Roy") and, by 1953, had a home on the R&B charts.

The Five Royales were not the only group to incorporating rough harmonies and the spirited shouting of gospel into popular music but one thing set them apart from the rest of the pack. The lyrics of Lowman Pauling. Pauling not only sang bass, he wrot ethe tunes. They ranged from soulful ballads like "Baby Don't Do It" to profane jump tunes like "laundromat Blues" to the social commentary of "The Slummer The Slum" and all the way over to the sweetness of "Dedicated to the One I Love" (later a huge hit for the Shirelles and the Mamas and the Papas). As if that weren't enough, Pauling also played a stinging lead guitar, echoes of which are heard on classic 60s soul sides like "Soul Man" and "Hold On I'm Coming" (that's Steve Cropper, a Paulman disciple, on the Telecaster leads).

The Fab "5" were the biggest selling R&B artists in 1953 and, afetr a dry spell, came back in '57 on the King label, home to the godfather of soul, James "jailbird" Brown. Brown had a hit with Pauling's "Think." Ray Charles and Ike & Tina Turner covered "To Tell The Truth." They were so popular that it took a lawsuit in 1953 in 1953 to stop another band from adopting the name "The Royals" and performing "5" Royales songs. (The band switched to the name the Midnighters and became #1 in 1954). It may have taken unti;l the 60s for this brand of music to be called "soul" but it should be clear `to anyone listening to songs like "Help Me Somebody", "Too Much Lovin'" and "You Didn't Learn it at Home" that the Five Royales were creating soul way back when.

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BLUES

Monday

Blues for Youse
Blue Bill

Blues for Youse. The best in Blues, old and new, from Chicago and America, live music, interviews, news and commentary. With host Blue Bill. Now in its 12th year. The best radio in town!

Tuesday

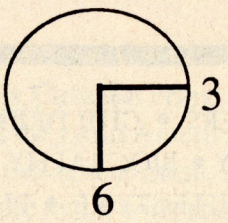
Chock full o' Blues
Billy West

Chock Full O' Blues features a variety of musical styles, all within the genre we know as Blues. From Country Blues to rockin' electric Chicago Blues, this show has everything. You'll be treated with live interviews and impromptu in house jams as well as special spotlights on major Blues cities. **Chock Full O' Blues** can satisfy even the meanest Blues appetite. Listen in for fabulous ticket give aways.

Wednesday

The Blues Cookie Jar
Swig and Todd

Embark on a musical journey that explores and stretches the limits of blues. You might be surprised to find how deep the guitar can take you into that cookie jar. Listen to the **Blues Cookie Jar** for one unique listening experience.



Thursday

Somebody Loan Me A Dime
Robert Potts

The Blues is life, life is the Blues, love is the Blues, work is the Blues, broke is the Blues, walking is the Blues, a train is the blues, fishing is the Blues...the Blues IS.

Friday

Jump 'n' Jive
Jukebox John

Wrap up your Blues week and start your weekend every Friday afternoon with **Jump 'n' Jive.** Your host Jukebox John (president of the Louis Jordan fan club) features Jump Blues from the mid-40s to the early 50s along with the best in new and classic Blues and R&B. He'll get your toes tappin' and your synapses snappin' with the Jive Drive, Science-You-Can-Use-In-Your-Real-Life, and a weekly feature artist. Let the good times roll!

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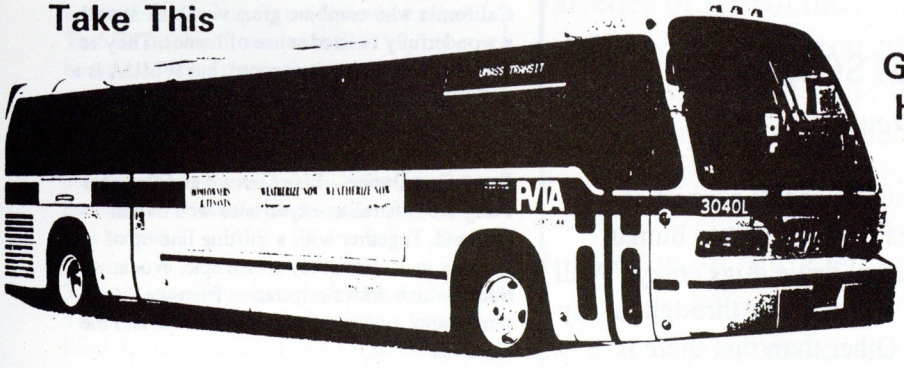
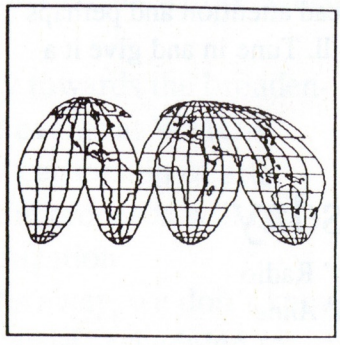


To Get Here



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PUBLIC AFFAIRS

6 p.m. to 7 p. m.

Monday & Thursday

Undercurrents

Undercurrents is a public affairs program with a leftist and feminist-humanist perspective. Its style is professional and credible. The show explores ideas and points of view that frequently don't make the airwaves or the papers, with professional and credible style. **Undercurrents** features in-depth interviews, music, news, and a calendar of upcoming events. Collective members try to dig beneath the government and corporate propaganda to expose the other side. If you're looking for a program that is challenging, controversial, and different, then tune into **Undercurrents**.

Tuesday

Girl Talk
Shira Katz

This show is a compilation of interviews, music, taped events and debate which examine a wide range of women's issues in our community and from around the world. The UMass LGBA shares the airwaves with your host, Shira Katz. We hope you can join us Tuesdays at 6 p. m. Share your point of view and add to the diversity of the show by calling in at 545-2876.

Wednesday

Reports in Color
James Arthur Jemison

Reports in Color is a forum for the discussion of important Third World Community issues in America and abroad. By focusing attention on these issues we hope to bring awareness of a broader world to the five college community. Issues discussed in past shows included black on black violence, Louis Franklin, the invasion of Panama and many more critical and current topics. Tune in every Wednesday night at 6 p.m. for a few moments of perspective on the Third World Community.

Friday

The Dating Game
The Love Goddess

Looking for love, romance and fantasy fulfillment? Then tune into **The Dating Game** on Friday evenings from 6pm to 7 p.m.. One phone call will put you in touch with the Love Goddess, the Technogeek, and hopefully that special someone. **The Dating Game** gives you the opportunity to meet people with similar interests by coupling state of the art technology and one heck of a match making Goddess. All this plus the privacy of a personal ad. Become part of the growing crowd of couples who can say "we met over the radio waves!" Just call up, introduce yourself and remember—There are no losers on **The Dating Game**.

Sunday at noon

Focus
Ken Mosakowski

Focus is a weekly 60-minute public affairs series offering debate, analysis, commentary on critical political issues and events. Since 1968, the program has provided listeners with an in-depth alternative to the shallow or non-existent coverage of issues and events which shape political reality at the national, state and local levels.

stream-of-consciosness rapping over layers of noise, found sounds, sampled vocals, and electronic instrumentation all piled on top of a savage beat. Meat Beat Manifesto is best listened to very loud.

Momus—Nicholas Currie is his real name and he hails from somewhere in the U.K. Since 1986, he's been putting out records under the name Momus. Musically, he's moved from simple acoustic guitar accompaniment in the early days to a new, far more electronic sound, occasionally reminiscent of the Pet Shop Boys or New Order. Lyrically, he remains an extremely literate, extremely sardonic storyteller. At his best, he's brilliant. At his worst, he whines a bit. We try to play the good stuff...

Bill Nelson—From his pioneering work as a guitarist with Be Bob Deluxe in the mid-70's, through his current solo work (both under his own name and as Orchestra Arcana) Bill Nelson explores a wide range of musical styles. At times he creates soothing, almost 'new-age' electronic soundscapes. At other times he writes 2 and 3 minute vocal pop songs reminiscent of early XTC, creates strange fusions, such as blending opera or Gregorian chants with hip-hop beats, and crafts grand, sweeping love songs in the tradition of the band Japan (whose members he has collaborated with on several occasions). Perhaps the most remarkable thing about the music of Bill Nelson is that no matter what tangent he chooses to follow, the result is almost always worth listening to.

Severed Heads—Great name, great band. Severed Heads (largely the brainchild of one Tom Ellard) hail from Australia. They use home-made tape manipulating machines, samplers, and various other electronics to create wonderful sonic collages. As the years have gone by, their music has started to coalesce into more traditional "alternative dance music," but they still sound like no-one else around.

Tack»Head—Formed in 1985 in London, Tack»Head started as a collaboration between Keith LeBlanc (drums), Skip MacDonald (guitar), Doug Wimbish (bass), and Adrian Sherwood (producer). Before joining Tack»Head, LeBlanc, MacDonald, and Wimbish were the house band for New Jersey's Sugar Hill records, where they

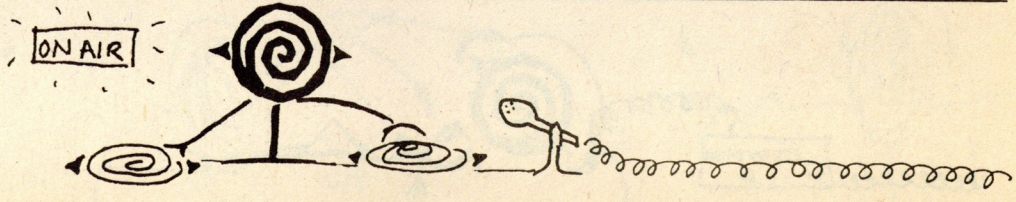
Urban Contemporary Benefit

WMUA will be holding a benefit dance and concert Saturday, February 23rd, 1991. The Jam will kick-off in the Student Union Ballroom on the UMASS campus. It will include the spinning talents of numerous DJ's and varieties of Urban music. Also, many artists will be scheduled to perform live on stage.

This benefit will raise money towards the broadening the range of Urban records and events at WMUA. Because of an alarming increase of censorship of arts, music, and literature, a portion of the proceeds will be donated to an Anti-Censorhip organization.

Since the event is still months away, we don't know the exact time, or the names of the artists scheduled to perform, but stay tuned to WMUA for all your party information!!!

URBAN CONTEMPORARY CONTINUES...



7 P.M. TO 9:30 P.M.

ROCK

Monday

Non-Sequitur Theatre
Peter Lee

Non-Sequitur Theatre is a two and a half hour swim away from the main stream into the oceans of alternative sound and music. Now in its sixth year at WMUA NST features music from all over the globe, in myriad styles. A typical show might take you from American new-wave a cappella to Yugoslavian synth-pop, passing through the latest Belgian beat, British rock, Bulgarian folk songs, Greek funk, Jamaican dub-reggae, and much more. **Non-Sequitur Theatre** is dedicated to exposing music and artists that haven't received widespread attention and perhaps never will. Tune in and give it a try.

Tuesday

Ramblin' Radio
Ramblin' Anne

Ramblin' Anne brings you an underground rock show you can stand to listen to! From 7 to 9:30 you can hear the latest releases, from alternative pop to tuneful noise. Whether it's bands from Australia or New Zealand's own, **Ramblin' Radio** is where pop lives on WMUA.

Wednesday

The Ludovico Technique
Bex

Punk's Dead. Well, that's what the "experts" say. But we here at **The Ludovico Technique** think differently. Yeah, so...maybe we're not experts, but we feel that the message has not died, nor have the benefits of unity, anti-oppression, an the challenging of authority. By bringing "the scene" of yesteryear head-to-head with today's hard core scene, **The Ludovico Technique** will show you what The Exploited have known all along..."Punk's not dead, oh no, Punk's not dead, OH NO, IT'S NOT!"

Thursday

Phil Straub

You know those dog whistles—whistles that go beyond human hearing but drive dogs crazy? Well I blow one of those throughout my show. Other than that there is nothing consistent. The music runs the gamut but whatever I play, you know it's bound to be big.

Friday

Epicurean Delights
Jason S. Lempert

Sybaritic, tumultuous, phrenetic, lush, maniacle, corybantic, erratic, sensual, cacophonous, ethereal, carnal, pandemonious, bacchanal, schizophrenic, brazen, intoxicating, epicurean. What does this all mean? Find out Fridays at 7 p.m..

Who Are These People Anyway?
A brief biography of some of the bands you will often hear on Non-Sequitur Theatre.

Birdsongs Of The Mesozoic—This Boston quartet describes their music as an "...unlikely mix of punk, rock, classical, minimalism and free-form improvisational sounds..." It's hard to do much better. Birdsongs were founded in 1980 as a side project of two members of the band Mission Of Burma. All of their work is instrumental, and while most of it is original, you can get some idea of their range from three cover tunes they do perform: Brian Eno's "Somber Reptiles," Igor Stravinsky's "Rite of Spring," and "Theme from the Rocky and Bullwinkle Show."

The Bobs—Purveyors of fine "New Wave A Capella" since 1983. The Bobs ("Bob" is short for "Best Of Breed") are a quintet from California who combine great vocal talent with a wonderfully twisted sense of humor. They're even better live than on record, but WMUA is a radio station, not a club, so we do the best we can with what we have...

Dead Can Dance—Lisa Gerrard and Brendan Perry are Australian expatriates who live in England. Together with a shifting line-up of backing musicians, they create epic, evocative music which draws inspiration from the renaissance and middle ages in Europe and the Far East.

Meat Beat Manifesto—Meat Beat Manifesto is a British trio, formed in 1987, dedicated to transferring raw energy through music (and, in their live shows, through dance as well). They usually succeed. Their "sound" is build of

ECLECTIC ROCK
MIDNIGHT TO 3 A.M.

Monday

The Corrosive Subway
Dave Gervais

There are shards of broken glass in your foot. Your dorm room contains too much Xenon gas, and to complete your wonderful day, you got hate mail from your grandmother. Make a bad day worse; listen to **The Corrosive Subway** Sunday at midnight. At least it's non-toxic.

Tuesday

Gore Puddles
Mark Sturm

Twentieth century black instrumental. 50s and 60s strip-tease-bar-rock-n-roll. Japanese noise. Ugly scenes from imaginary cultures. Indian Classical. Blues from the 20s forward. Rap. Sludge and scum rock. Contemporary and traditional international music. Tons of retro. Loads of new Rock and noise. Probably wont leave you bleeding but it's the thought that counts. Huge piles of seven inches and other collectibles. **Gore Puddles**, Monday at the seething midnight hour.

Wednesday

Cruspine Cavity
Dave Nelson

Fine thing to say, OK? but to do...make use of and be noisy you belong down here with me talk to the Natural Gas Bubble, because they'll set it up...OK. Know it.

Thursday

The Hibernian Weather Channel
Bill Chaisson

Progressive music can have deep proletarian roots. **The Hibernian Weather Channel** is an effort to trace geneology of rock and roll's European (rather than African) character traits. We'll listen to some of the original folk music and some of the more neurotic hybrids created by grafting the at times unstable European state of mind onto the sturdy roofstalk of the African beat.

Friday

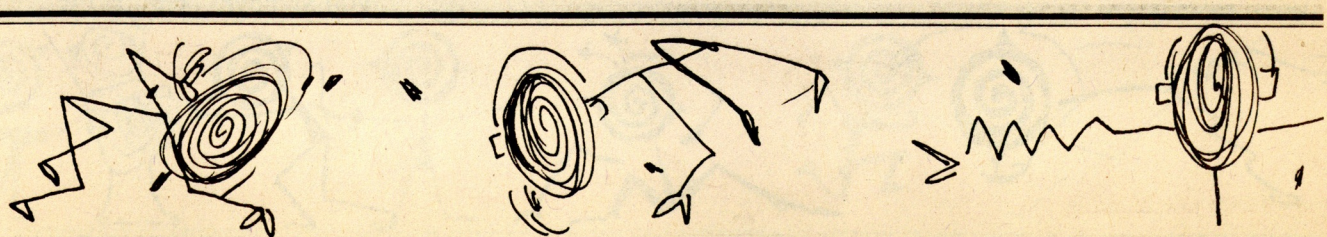
The Gizmo MIx
Mark Viesta

This is the place to be every Thursday night from midnight to 3 a.m. It's old school new school, and a whole lot more. Doin' it to the Pioneer Valley's ear hole, the **Gizmo Mix** funkateers serve up the main course for your third eye. Check it out and keep steppin.

Saturday

Surface Film
Will Pile

Picture this. You dip your hand into what you think may be water. It looks like water. It smells like water. But it has a funny transparent color. Your hand plunges through a thin film on top.
It sticks to your hands and a thin line remains connecting your finger with the **Surface Film**. You find yourself racing at the speed of light, then slam headfirst int a four foot thick concrete wall. Your body has become **Surface Film**. Sleep, sleep, listen, and watch your mind lose control on Friday nights.



Urban Contemporary

Monday

All That Jazz
Rick Townes

All That Jazz. It's fast. It's Hot. It's on the money. This show covers a lot of ground within the music that we call jazz, and captures the rich tradition of jazz and jazz fusion, covering the entire continuum of jazz. For an evening of true pleasure tune in to **All That Jazz**, a production of the Black Mass Communication Project.

Tuesday

Peter Ribeiro

This urban contemporary mix includes rap, hip hop, club, funk, and slow jams. Up-to-date public affairs info keeps you on top of your world.

Wednesday

Club MUA
Christina Rosetti

Club MUA will take you every Wednesday night from the comfort of your room to the streets and clubs of the city. Kick it with the best mix of the newest and hottest house, freestyle, hip-hop, and progressive. Don't forget, there's no cover charge to get into "Club MUA."

Thursday

K Kauses Kaos
K-NYCE

Become hypnotized by the Carribean dance hall reggae style as **K Kauses Kaos.** His rub a dub grinding seductive sounds take you away to the foreign islands. From Aswald to Ziggy we will take a journey through the huge spectrum of reggae music. So come join us in the Caribbean as K-NYCE takes you to a foreign land.

Friday

Rock and Soul
DJ Cool K.C

Rock and Soul hypes up every Friday night on WMUA when DJ Cool K.C. invites you to take a listen to the wide collage of black musical styles from Rock to Rap. So open your mind and listen to one of the most original and innovative shows on WMUA—Rock and Soul. Believe it.

Saturday

Love's Interlude

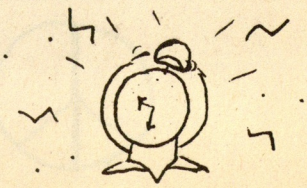
Stay in a love groove from 3 a.m. to 6 a.m. Sunday mornings with your host, Mellow Vee as he takes you down **Love's Interlude**. Tune in during late night study sessions and relaz with Mellow Vee.

Sunday

9- midnight
Mellow Madness

Mellow Madness is simply the best mix of Mid-Tempo Black music and ballads. The uniquness of **Mellow Madness** lies in the variety of music styles ranging from crooning of Luthor Vandross to guitar licks of George Benson to the harmony of Blue Magic. **Mellow Madness** is Black Love at its best.

545-3691
WMUA
REQUEST LINE



Saturday

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Polka Bandstand

6 a.m. 'til noon
Billy Belina, Roger Lichwala and Mitch Moskal

WMUA serves up New England's largest block of Polkas and related musicwith **Polka Bandstand**, now in its 10th year on WMUA.The show features the best of the new releases and the classics from the golden age Polka bands. With the addition of the **Chicago Push Polka Show** two years ago, we now offer our audience not only the best of the Eastern Style Polkas but the Chicago, Slovenian, Bavarian and German styles and a host of other American and European styles. This veritable smorgasboard of music is available only here on WMUA, the reigning leader of Polka radio in New England. Join our show by calling in requests and dedications for your friends and family celebrating birthdays, anniversaries or any special occasion.

Remember When

noon 'til 2 p.m.
Mark with a "K"

Remember When is an oldies show featuring some songs you love to remember and many more whose auditory charms you may have forgotten. Your host, Mark with a "K" on WMUA, plays the music of the 50's and early 60's focusing on Rock and Roll, R&B, Doo wop and Soul. We always have a great time so tune in, be turned on and call in your requests at 545-3691.

Sportsline

6 p.m. 'til 7 p.m.
Joe Donovan

Sportsline is a live talk show for listeners to participate in discussion about the latest in professional and UMass sports events and issues. Call in to express your opinion about your favorite topic—SPORTS.

Saturday Night Hype

7 p.m. 'til 9:30 p.m.
DJ Knockout

Let DJ Knockout satisfy your musical needs with the best in rap, R&B, and reggae. Knockout carefully mixes the sounds of musical talents like PE, Jazzy B, and Shaba Rank, for your listening pleasure. Check out **Saturday Night Hype** and let the rhythm pump.

Kev's House

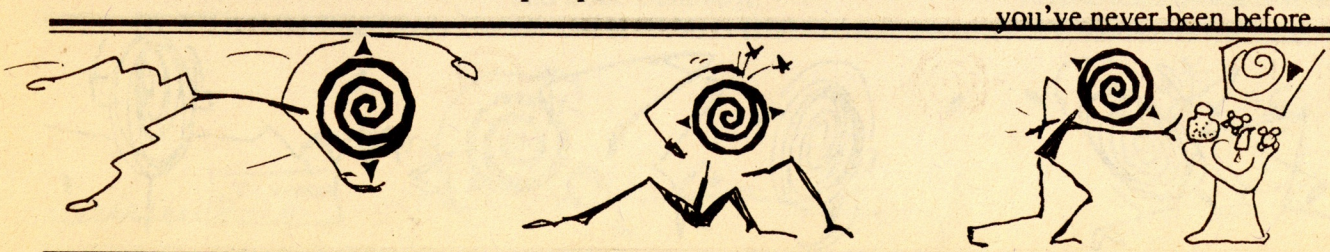
9:30 p.m. 'til midnight
KEV-E-KEV

Tune in every Saturday night for a party at **Kev's house**. Roll up the carpets, call up the neighbors and get ready for three hours of the [bopist] club and house music in the Pioneer Valley that'll make you dance 'till you drop. Get hyped every Saturday night at 9 o' clock with KEV-E-KEV, your resident mixologist.

Saturday Seduction

midnight 'til 3 a.m. (technically Sunday)
Collette Greenstein

Saturday Seduction takes you on a mystical journey from 12 a.m. to 3am with the best in slow jams from the seventies to the present with such artists as Luthor Vandross, the Whispers, Stephanie Mills, Nancy Wilson and a whole lot more. So join me every week if you want to take a ride on the "Seduction Train" to a place you've never been before.



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Sunday

Love's Interlude

3 a.m. 'til 6 a.m.

Check out Love's Interlude on the Urban Contemporary page.

Glory Road to Gospel

6 a.m. 'til 9 a.m.
Reverend Pearson

Sundays just aren't complete without the authentic sounds of good-time gospel music. Every Sunday morning Reverend Pearson and his daughter, Eleanor, are hosts of the valley's most definitive exploration of gospel's joyous and soulful souds. Come and find salvation for your ears.

Zamir

10 a.m. 'til noon

Zamir introduces a wide variety of traditional Modern Israreli music to the Valley. Everything from beautiful love melodies from the likes of Arik Einstein to fast paced traditional songs, from fabulous Yemenite tunes to the contemporary sounds of Yudith Raviz and Uri Wimmer will be featured. **Zamir** acts as a liason between Umass Hillel and listeners. Activities and Jewish events will be announced. Listeners are encouraged to call during the show at 545-3691.

Focus

noon 'til 1 p.m.
Ken Mosakowski

Focus is a weekly 60-minute public affairs series offering debate, analysis, and commentary on critical political issues and events. Since 1968, the program has provided listenters with an in-depth alternative to the shallow or non-existent coverage of issues and events which shape political reality at the national, state and local level.

Country Blues and Bluegrass

1 p.m. 'til 6 p.m.

With over a dozen dedicqted D.J.s and engineering personnel, **CB & B** in it's third decade continues to explore music from thte Mainer Mountaineers to the Seldom Scene, from Bob Wills to Johnny Cash, from Bessie Smith to Buckwheat Zydeco, from Robert Johnson to Ruth Brown. **CB & B** is more than good music; it's history, news events and festival schedules. And don't forget our Live Radio Broadcast Series—You can be part of our studio audience. It's FREE!

Now's the Time

6 a.m. 'til 7 p.m.
Judy O'

Now's the Time, sponsored by Everywoman's Center, features music, news and intyerviews by [redacted].

The Dark Overlord's Underground Sounds

7 p.m. 'til 9:30
James Roberts II

You are cordially invited into the Oark Overlord's palace. He will take you deep into the dark depths on a journey into Hardcore, Hip-Hop and House music. This is not an experience for the week of heart. Also featuring the "Oldie" spotlight, your pick of the finest in seventies and eighties music for the last half hour of the show.

Mellow Madness

9:30 p.m. 'til midnight

You can read about **Mellow Madness** on the Urban Contemporary

of authenticity. Today bluegrass holds its own against all other genres of music played in concert halls, festivals, restaurants, and clubs in every city to town in the country. It has its own international organization, the International Bluegrass Music Association which is dedicated to furthering understanding of bluegrass music. The IBMA has plans underway to erect a Bluegrass Hall of Fame and Museum. They hold an annual trade show, National festival & Band Showcase and a central headquarters in Owensboro, Kentucky.

> What set Bill [Monroe's] band apart from so many other so-called country bands was the instrumental make up of his band

Bluegrass seems at this point to be the least understood form of musical expression, and we are trying to correct this condition as quickly as possible, mostly thru radio programs such as we have here on WMUA.

Since the blues and bluegrass are so closely linked, we have a show on Sundays from 1 p.m. to 6 p.m. entitled Country Blues and Bluegrass which combines elements of each in hopes of introducing everyone to joys of listening to music which is truly "American."

WHY I LISTEN TO WMUA: RESULTS OF A RECENT POLL

It was a dark and stormy night..a Monday night, and we were all at the regularWMUA meeting. It was a full house and we decided to ask folks why they listen WMUA...

"At **WMUA** they play nobody's Top 40"
"I listen to **WMUA** cuz Wember does"
"Because **WMUA** plays it all"
"Becuase I love the week long telethon and I look forward to listening and donating to it all year."
"**WMUA** keeps me informed about relevant, important events and announcements in my community."
"I listen to **WMUA** because it's the only station around proven to help keep household pets tame."
"Because I work there and I like to hear my voice on my own radio."
"Because radio doesn't have to be a loud obnoxious money making machine..It's fine just to be loud and obnoxious."
"Because it's the only sugerless radio station in town."
"Because **WMUA** is the home of the coolest cow in town."
"Because even though it's home if the coolest cow in town, it doesn't smell like a farm on your radio."
"Because **WMUA** is the only station with Dave Gervais for a D.J."

JOIN WMUA!
WMUA holds regular meetings every other Monday at the UMass Campus Center.
For More Information Call:
545-2876

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Ice Cream
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Old South St. Entrance
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Made fresh on the premises!

Reflections

by Cuzin Isaac

Thinking back to a time when I first became aware of music in a a serious way, I can recall there were just a few types of music that we could listen to; either on radio or vinyl record. Yes there once was a time sans MTV. Big band music (swing, pop, dance) country cowboy or western swing, classical, jazz, and a miscellany of folk, blues, and English/Irish ballads were the pretty much the choices of the day. And ten there was what we chose to call Hillbilly music. That peculiar type of infectious Southern Appalachian acoustic Music that everyone knew was totally American. At infrequent intervals this music would be heard on network radio, particularly The Grand Ole Opry, Wheeling Jamboree or the WLS National Barn Dance, but it certainly didn't enjoy the popularity and acceptance that its distant cousin, country music, did.

Living and growing up in those early years in the metro Boston area, there wasn't much opportunity for us to hear any appreciable amount of authentic Hillbilly music on the radio. It just wasn't there. We had to tune to *Wheeling* or one of the stations beaming in from other parts of the country in hopes of hearing the music we so loved.

The more we listened, the more we liked what we heard. For many of us it began to replace country as our favored choice of acoustic music. We began to look for personal appearances north as we were. Granted, many local bands were playing around, but not well enough known to be listed in local periodicals. Fortunately for Boston, Nelson Bragg inaugurated the Hayloft Jamboree, which brought to the area many of the outstanding country artists from Nashville and the South but here again this was strictly country music and not necessarily hillbilly. It was at this time that Boston became a showplace for some very talented musicians from West Virginia—the Lilly Brothers.

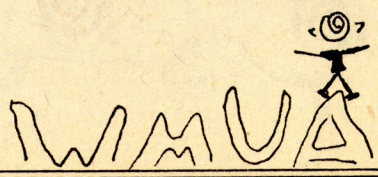
[The Lilly Brothers] taught Bostonians exactly what bluegrass was and we LOVED it. We had never heard anything like that before...

They taught us Bostonians exactly what bluegrass music was and we LOVED it. We had never heard anything like that before. It was a sad day in Boston in 1972 when the Lilly Brothers called it quits and moved back to West Virginia.

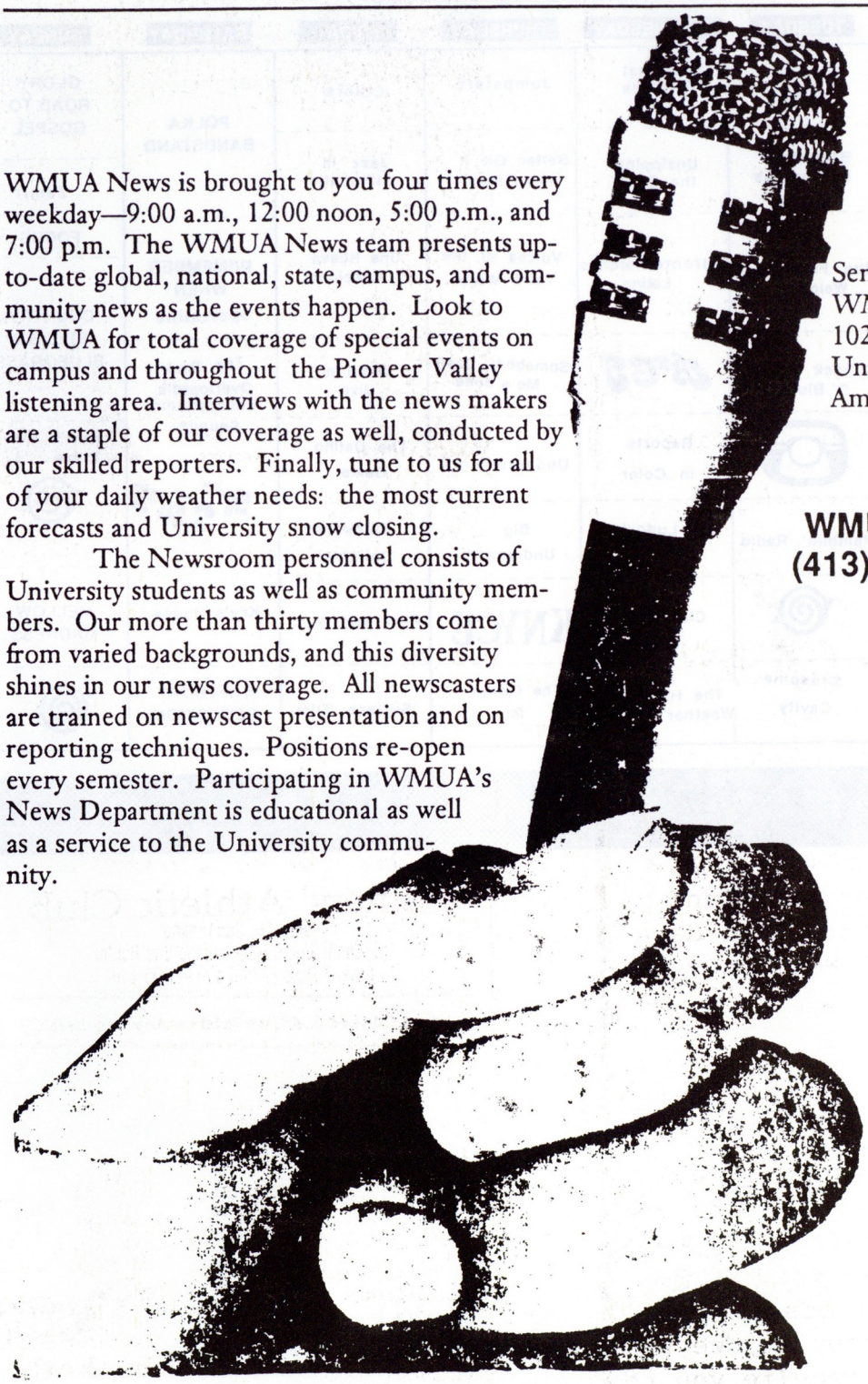
At about this same time an event was taking place that was to revolutionize the country music field. A gentleman named Bruce Monroe, a musician of immense ability and talent, appeared in the country music circles together with his brother Charlie and changed the course of Hillbilly music for all time./ Combining the elements of Jazz, Blues, and popular swing music with acoustic influences of the Appalachian mountain music, Bill created an entirely new genre of music. Its popularity immediate and soared when he formed his own band called the Bluegrass Boys after his home state of Kentucky. What set Bill's band apart from many other so-called country bands was the instrumental make up of his band. The focal point of his band was the five-string banjo. The five-string was played in a brand new three finger style pioneered by Snuffy Jenkins and later by Earl Scruggs.

It is interesting how the word "bluegrass" crept into our vocabulary when referring to this new music of Bill Monroe's. When people wanted to hear his sound they spoke of it as "the music that bluegrass boys play." It was a simple step, then, to refer to it as bluegrass to distinguish it from country. A further refinement and distinction developed when country and western type music was classed together and we came up with C&W. Now, there was a sharp difference between bluegrass and country-western. It has remained that way to this day. Indeed, we have a bumper sticker which says: BLUEGRASS IS NOT COUNTRY/WESTERN.

The instrumental make up of Bill Monroe's band became the standard by which nearly all bluegrass bands are measured in terms



N•E•W•S



WMUA News is brought to you four times every weekday—9:00 a.m., 12:00 noon, 5:00 p.m., and 7:00 p.m. The WMUA News team presents up-to-date global, national, state, campus, and community news as the events happen. Look to WMUA for total coverage of special events on campus and throughout the Pioneer Valley listening area. Interviews with the news makers are a staple of our coverage as well, conducted by our skilled reporters. Finally, tune to us for all of your daily weather needs: the most current forecasts and University snow closing.

The Newsroom personnel consists of University students as well as community members. Our more than thirty members come from varied backgrounds, and this diversity shines in our news coverage. All newscasters are trained on newscast presentation and on reporting techniques. Positions re-open every semester. Participating in WMUA's News Department is educational as well as a service to the University community.

Send Press Releases To:
WMUA News
102 Campus Center
University of Massachusetts
Amherst, MA 01003

WMUA News Hotline:
(413) 545-2876

SPORTS

GAMES

You don't have to miss a down, a three point shot or a goal. **WMUA Sports** brings you UMass football, basketball, and lacrosse to you live from Amherst, Colorado and all points in between. You cannot go wrong hearing your favorite UMass sports teams fight game by game, half by half, play by play. Our dedicated staff will bring the games to you at your convenience.--whether in your car, home, or dorm, you have a finger on the pulse of UMass Sports.

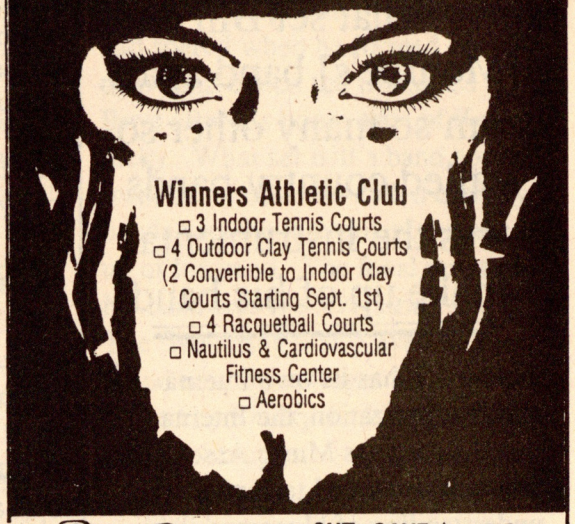
DAILY SPORTSCASTS

Every weekday at 9 a.m., noon, 5 p.m. and 7 p.m. the **WMUA** Sports staff brings you up to date on the sports world. From International and National headlines to Bay State and UMass teams, we keep you up to date and informed about the stories you care about most.

SPORTSLINE

When Football season has come to a conclustion and you want to hear and participate in an in-depth discussion about sports, where can you turn? **SPORTSLINE** on **WMUA.** If its about sports and you care about it, we will talk it over. All we require you to do is tue in on Saturdays from 2:00 p.m. to 3:00 pm and dial **545-FM91.**

Amherst's Best Kept Secret



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- 4 Outdoor Clay Tennis Courts (2 Convertible to Indoor Clay Courts Starting Sept. 1st)
- 4 Racquetball Courts
- Nautilus & Cardiovascular Fitness Center
- Aerobics

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UMASS AT AMHERST
1990 FOOTBALL SCHEDULE

Sept.	8	at Holy Cross	1:30
	15	MAINE* (Parents' Weekend)	1:30
	29	BOSTON UNIVERSITY*	1:30
Oct.	6	at Rhode Island*	1:30
	13	CONNECTICUT* (Homecoming)	1:30
	20	at Delaware*	1:00
	27	NORTHEASTERN	1:30
Nov.	3	at Richmond*	1:00
	10	VILLANOVA*	1:00
	17	at New Hampshire*	12:30

*YANKEE CONFERENCE GAME

Head Coach: Jim Reid
Ticket Information: 413/545-0810
Football Office: 413/545-2026

UMass basketball

45/30/W6

UNIV. OF MASS.

NOV 7 1990

RADIO WMUA

UNIVERSITY · OF · MASSACHUSETTS · AMHERST

Request Line:
545-FM91

Business Line:
545-2876
545-2877

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6:00 am **ECLECTIC**	Carry It On	Oblivian Express	Breakfast O' Blues	Jumpstart	Colors	POLKA BANDSTAND	GLORY ROAD TO GOSPEL
9:00 **JAZZ**	The Wailing Interval	Breakfast Epiphanies	Unzipping the Zype	Better Git it in Yo' Soul	Jazz in Silhouette		Zamir
NOON **WORLD BEAT**	Batey Borincano	Joe Frank/Tom Weidman	Entrentenimento Latino	Voices of the Third World	Una Nueva Cancion	REMEMBER WHEN Sportsline	FOCUS
3:00 **BLUES**	Blues for Youse	Chock Full O' Blues	BCJ	Somebody Loan Me a dime	Jump 'n' Jive	The Dark Overlord's Underground Sounds	COUNTRY, BLUES & BLUEGRASS
6:00 **PUBLIC AFFAIRS**	Undercurrents		Reports in Color	Undercurrents	The Dating Game	HYPE	Now's the Time
7 **ROCK** 9:30	Non-Sequitor Theatre	Ramblin' Radio	The Ludovico Technique	Big Underwear	Epicurean Delights		
URBAN MIDNIGHT			Club MUA	KNYCE	Rock and Soul	Kev's House	MELLOW MADNESS
ECLECTIC ROCK 3:00 am	Gore Puddles	Cruspine Cavity	The Hibernian Weather Channel	The Gizmo Mix	Surface Film	SATURDAY SEDUCTION	

LT85 32.5 lines/inch